

THOMPSON & ODELL'S EDITION.



GEMS FOR

# Violin AND Piano

Composed & arranged by

## Henri Ernst.

Second Series.

- |                               |                                  |                 |
|-------------------------------|----------------------------------|-----------------|
| 31. The Turkish Reveille.     | (Die Türkische Schaarwache.)     | MICHAELIS. 5    |
| 32. Air Varie.                | (Theme de Paccini.)              | DANCLA. 5       |
| 33. "Brightest Days" Gavotte. | (Aus Schöner Zeit.)              | MICHAELIS. 4    |
| 34. Menuetto.                 | (From Septett, Op. 20.)          | BEETHOVEN. 3    |
| 35. Air Varie.                | (Theme de Bellini.)              | DANCLA. 5       |
| 36. March from Fatinitza.     |                                  | SUPPÉ. 4        |
| 37. Norwegian Cradle Song.    |                                  | ERNST. 3        |
| 38. Air Varie.                | (Theme de Donizetti.)            | DANCLA. 5       |
| 39. Scherzo.                  | (From Septett, Op. 20.)          | BEETHOVEN. 4    |
| 40. Flower Song.              | (Blumenlied.)                    | LANGE. 4        |
| 41. Transcription.            | (From Tannhauser.)               | WAGNER. 7½      |
| 42. Air Varie.                | (Theme de Rossini.)              | DANCLA. 6       |
| 43. Andante.                  | (From Suite, Op. 115.)           | LACHNER. 5      |
| 44. Home Sweet Home.          | (Easy and Brilliant Variations.) | WICHTL. 6       |
| 45. Air. (For G String.)      | (Played by Wilhelmj.)            | BACH. 3         |
| 46. Elegie.                   | (Morceau de Salon.)              | ERNST. 7½       |
| 47. Air Varie.                | (Theme de Weigl.)                | DANCLA. 7½      |
| 48. Swing Song.               | (L'Escarpolette.)                | FONTAINE. 4     |
| 49. Theme & Variations.       | (Played by Thomas' Orchestra.)   | BEETHOVEN. 8    |
| 50. Air Varie.                | (Theme de Mercadante.)           | DANCLA. 7½      |
| 51. Wings o' the Wind Galop.  |                                  | DAVENPORT. 4    |
| 52. Artist Life Waltzes.      |                                  | J. STRAUSS. 10  |
| 53. 1001 Nights Waltzes.      |                                  | " 7½            |
| 54. Blue Danube Waltzes.      |                                  | " 10            |
| 55. Operatic Selection.       | (Sicilian Vespers.)              | VERDI. 5        |
| 56. Dreams of Home Waltzes.   |                                  | A. E. WARREN. 6 |
| 57. L'Inspiration.            | (Mazurka.)                       | CHOPIN. 3       |
| 58. The Convent Bell.         | (La Clochette du Couvent.)       | LUDOVIC. 4      |
| 59. Gavotte in D.             |                                  | BACH. 5         |
| 60. Operatic Selection.       | (Tancredi.)                      | ROSSINI. 6      |

BOSTON  
Thompson & Odell 86 Tremont St

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# THE CONVENT BELL.

## VIOLIN & PIANO.

G. LUDOVIC. Op. 48.  
Arr. by HENRI ERNST.

**Andante religioso.**

R. H.

PIANO.

*f* *mf* *p*

*mf*

\* Led. \* Led. \* Led. \*

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First system of piano music. Treble and bass staves. Treble staff has a *mf* dynamic marking. Bass staff has a *cresc.* marking. The music consists of chords and moving lines in both hands.

Second system of piano music. Treble staff has a *p* dynamic marking. Bass staff has a *ped.* marking. The system ends with an asterisk (\*).

Third system of piano music. Treble staff has a *ped.* marking. Bass staff has a *\* ped.* marking. The system ends with an asterisk (\*).

Fourth system of piano music. Treble staff has a *\* ped.* marking. Bass staff has a *\* ped.* marking. The system ends with an asterisk (\*).

Fifth system of piano music. Treble staff has a *L.H.* marking. Bass staff has a *mf ben cantando.* marking. The system ends with a *L.H.* marking.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of chords and single notes, while the bass staff features a continuous eighth-note accompaniment. A fermata is placed over the final measure of the treble staff.

Second system of musical notation. The treble staff includes the instruction *rall.* followed by a series of chords, and *poco* followed by a series of chords. The bass staff continues the eighth-note accompaniment. A fermata is placed over the final measure of the treble staff.

Third system of musical notation. The treble staff begins with the instruction *a tempo.* and contains a series of chords. The bass staff continues the eighth-note accompaniment. A fermata is placed over the final measure of the treble staff. The system is marked with *Lento.* and *\* Lento.*

Fourth system of musical notation. The treble staff contains a series of chords. The bass staff continues the eighth-note accompaniment. A fermata is placed over the final measure of the treble staff. The system is marked with *\* Lento.* and *\**.

Fifth system of musical notation. The treble staff contains a series of chords. The bass staff continues the eighth-note accompaniment. A fermata is placed over the final measure of the treble staff. The system is marked with *Lento.* and *\* Lento.*. The instruction *CODA. Lento.* is written above the treble staff. A note in parentheses reads: (May be repeated *pp* throughout.)

# THE CONVENT BELL.

## VIOLIN & PIANO.

(L Down Bow.)  
(V Up. " )

G. LUDOVIC. Op. 48.  
Arr. by HENRI ERNST.

**Andante religioso.**

VIOLINO.  **Piano.** *p e sostenuto.*



*3<sup>a</sup> ad lib.*  *mf cresc. p*



*ben cantando.*  *mf (sul G.)*



*a tempo.*  *p (Piano) rall.*

**CODA.**  
**Lento.**  *f*

May be repeated *pp* with Mute.